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haps the best cure for this mistake is to take the brightest colored flower that exists and lay it beside your wools. You will find that it contains a hundred different lights and shades which tone it down, and that these require to be most carefully taken into account in selecting your coloring. It is better to err on the side of dulness; for a couple of stitches will give all the brightness that is necessary afterward.

L. HIGGIN.

### HOW TO PAINT ON CHINA.

#### II.—COLORS AND THEIR PREPARATION FOR USE.

A GREAT variety of paints can be bought for china painting. Printed lists may be obtained from any of

Gray violet of iron,  
Yellow for mixing,  
Orange yellow,

Silver yellow,  
Flux,

These colors can be procured in tubes already mixed with fat oil, or in powders. There are several very beautiful colors in the Hancock list. Among these are:

Blue (for old tile painting),  
Vandyck brown,  
Chestnut brown,  
Rose-leaf green,

Shading green,  
Orange (light),  
Pink,  
Rose,

These are in bottles in powder. All the colors in the list are good.

For painting in monochrome or one color, deep ultramarine, brown 4 or 17, and deep red brown are especially good. If the young amateur desires a still narrower range than has been already given, let me suggest

Deep ultramarine,  
Brown 4 or 17.  
Light carmine.  
Crimson lake.  
Grass green.

Dark green No. 7.  
Yellow ochre.  
Capucine red.  
Silver yellow.

With these nine colors (and flux) a great deal of good painting can be done. I will endeavor to show how they may be combined to produce good effects. There are still other colors used for grounds which will not bear mixing with other paints. These are useful, and certain to fire well if properly manipulated. There are twenty-four of these colors in the list. The few that I have tried have been my preference in regard to color. They are:

Celestial blue,  
Lavender blue,  
Celadon,  
Fusible lilac,

Maize,  
Salmon,  
Turquoise green,

When you are ready to actually begin painting, select your position beside the window, the light coming from your left side. Draw up the curtain, and give yourself an abundance of light. A north or east light is to be preferred. Never allow the sunlight upon your work. Let the table be horizontal, just high enough to prevent stooping; your chair also high and standing firm. Pour a small tumbler one third full of turpentine, still less of alcohol in another glass, and a teaspoonful of lavender oil in a sauce-dish. Spread the paints, brushes, palette, and knife before you, and put the essential oils at your right hand.

Wash the china with soap and water, and dry perfectly. You have selected your design, and have it and the china before you. Now wind a bit of rag on your forefinger, and press it to the mouth of the fat oil bottle. A drop or two will adhere; then dip the same finger in the turpentine, just enough to moisten the rag; now rub the surface of the china where the design is to be placed. A thin film will be formed, only to be perceived by holding the china sideways to the light. If you choose, you can place the article a moment or two on any heated surface, and it will be perfectly dry. Five minutes will dry it, in any event.

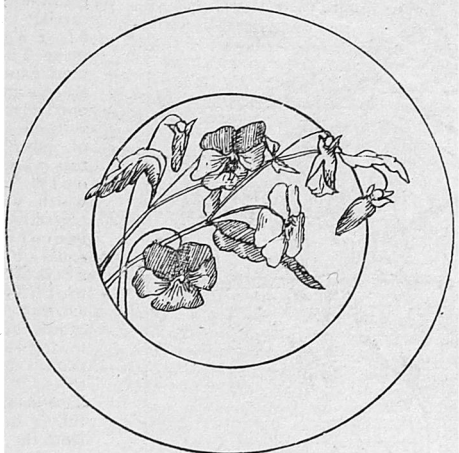
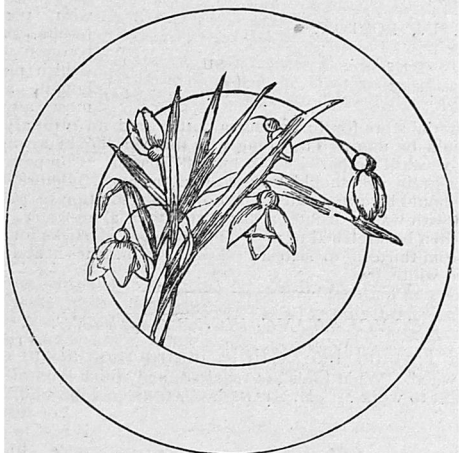
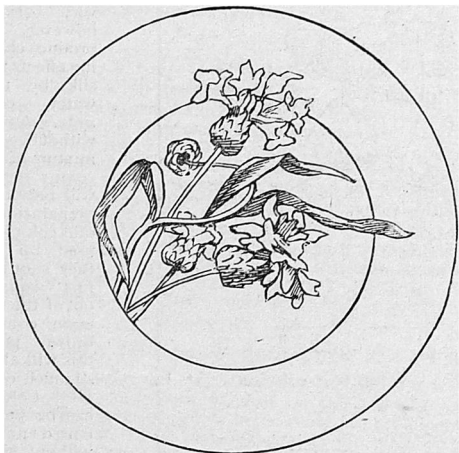
It will be much better for the painting if you will draw the design in pencil upon the china. An H pencil is the best for this use. If it is quite impossible for you to do this, I would not advise the use of transfer paper, because there is always danger of soiling the china and of leaving too heavy an outline. A better way (if you must trace the design) is, with a piece of charcoal used by artists, to rub over or blacken the lines of the design on the under side. Enough black will adhere, so that when the design is laid upon the china and drawn over with a sharp hard pencil, the impression will remain upon the surface of the china already prepared. "A better but more tedious way," advised by Charles G. Leland in his "Ceramic Painting," "is to prick the pattern with a large pin on foolscap paper. Lay this perforated paper on the tile, and mark these spots with charcoal, India ink, or some water-color. The dots thus made could be connected with a line of color." Many artists draw the design in water-color with a water-color brush. This will not injure the painting, and need not be erased. But the free-hand drawing is greatly to be preferred.

Select the colors to be used, or rather select those colors that you are certain to use during your present sitting. Your design may require a dozen colors, and

you not be able to use more than three or four during the time you have devoted to the work.

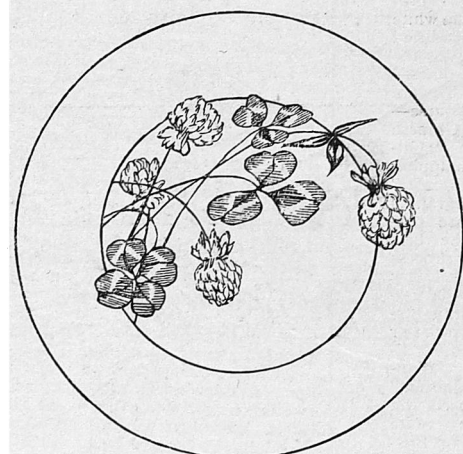
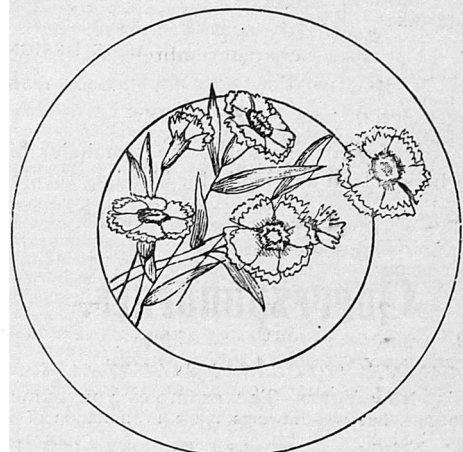
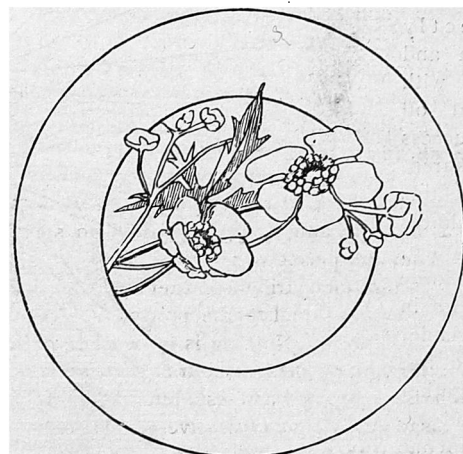
Squeeze upon the glass palette from the tube containing the highest color half as much as you could place upon a silver three-cent piece. Now dip the end of your palette knife into the lavender oil that is poured out, and with it rub the paint squeezed out. Rub it back and forth, turning it over and over with the knife, in as small a place as you can conveniently. Take up with the palette knife about one quarter as much of the flux as you took of the paint from the tube, and mix with the paint. Incorporate the two thoroughly. Repeat this in every case. Some colors are very much improved by the addition of flux.

Capucine red used thinly should always have one



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)

the art dealers, or sent for by mail. My present object is to enumerate only those that will give a good range for flower or landscape painting. Others can be added to the list. I will speak first of Lacroix colors, as they are universally used and better known.

Ivory black,  
Deep blue,  
Deep ultramarine,  
Sky blue,  
Brown 108,  
Brown 4 or 17,  
Deep red brown,  
Light carmine,  
Carmine No. 2,

Grass green No. 5,  
Brown green No. 6,  
Dark green No. 7,  
Pearl gray No. 6,  
Yellow ochre,  
Purple No. 2,  
Crimson lake,  
Capucine red,  
Light violet of gold,

third of flux mixed with it and a little fat oil instead of turpentine, as the color needs more fire than almost any other.

Flux is a substance which acts on both color and china, causing them to combine. It consists of the same materials as glass—that is, sand, borax, and lead. When it is perfectly smooth and a little thinner than it was when you took it from the tube, scrape it up neatly, every particle of it, and place it in a compact little heap in a clean place on the palette. Then, with a rag dipped in the turpentine, wipe perfectly clean the part of the palette you have used.

Follow these directions with every color upon the palette, taking great care to wipe away every vestige

of color before rubbing up a fresh one. If the rag is clean, you may be sure the palette is.

If, however, the paints are in powder, the manipulation is somewhat different. Take from the bottle on the palette as much powder as you could put upon a silver three-cent piece. Drop beside it two drops (no more) of fat oil from the bottle. Mix this thoroughly with the powder, drawing it together and wetting it first, and then turning it over and over, and rubbing it upon the palette until it feels perfectly smooth. The secret of being able to manage the paint upon the china lies in its thorough manipulation upon the palette. If it is perfectly smooth and even with the fat oil your success is insured. When this smoothness is attained, dip the knife as before in the lavender oil, and rub and gather up and remove to one side, just as directed for the Lacroix colors.

The colors are now placed two inches apart upon the palette, the remainder of the palette being clean and ready for blending the colors, if desired.

LAVINIA STEELE KELLOGG.

## Correspondence.

### MAGAZINE "PROCESS" ILLUSTRATIONS.

B. T., New York.—The examples you name are not woodcuts, but pen-drawings made in imitation of woodcutting, and reproduced in miniature by the photo-engraving process. The white line is produced by crossing the black lines—when they are dry of course—with Chinese white. "Gillott's mapping pen, No. 291," or lithographic pens, are perhaps the best for "process drawing." Very black ink—most draughtsmen prefer Reynolds's liquid "Japanese India-ink"—is used on smooth white paper, or Bristol-board. The drawing is made from a third to half again the size of the required result. We do not approve of a servile imitation of the technical effects—and defects, we might add—of a wood-engraving; but in pen-drawing, as in pure engraving, sole reliance is placed on the line, and naturally the means employed to produce a certain effect of "color" are often similar in both cases. Harper's Magazine and The Century, in their illustrations, now use the pen process a great deal, while formerly they used only woodcuts. The latter are much more costly, because not only have the publishers to pay for the artist's drawing but also for the engraver's interpretation of it. It not infrequently happens, however, that the pen-drawings are the most attractive illustrations in the number; and this is not strange when we see what delicate and artistic work is done with the pen by artists like Abbey and Reinhart. To have occasionally an absolute facsimile of the work of such men, line for line, is a pleasant relief from the clever but too often mannered cutting of the engravers who "interpret" for them. These fine pen-drawings have much

of the quality of an etching. They are given for just what they are, and differ widely from the deceptive examples of pen-drawing which our correspondent mistakes for woodcuts. Yet, strange to say, few persons, not artists, can turn over the leaves of any number of The Century or Harper's Magazine and pick out with certainty the pen-drawings from the wood-engravings.

T. H. H., Boston.—You can find no better models for pen-drawing for the photo-engraving process than the work of the French artist Vierge, in the "Monde Illustré." His sunlight effects are particularly admirable.

### WHEN AND HOW TO VARNISH A PAINTING.

SIR: Please be so kind as to inform us (1) why it is necessary to varnish an oil painting; (2) when it should be

here are oiled, while those by artists, both American and foreign, from abroad seem to be varnished. What kind of varnish is used? F. B., Chicago.

The pictures probably are simply oiled because they are not in a fit condition yet to be varnished. The oiling temporarily enlivens the colors when they look dry. See our answer above to "S., F. and G."

### PAINTING A SATIN OR SILK FAN.

PASTA, Harlem.—Satin, even in the most delicate shades, can be painted on with ordinary oil colors, without any preparation at all. It is well, however, to procure a small piece of satin, as near as possible to the shade of the fan, and experiment on that. The fan can be stretched out perfectly tight by means of common tacks between the sticks, and fine needles

stuck in the satin. Water colors are hard to manage on a mounted fan, and careful experiments should be made beforehand. Those who are very skilful, however, can produce charming effects upon silk by using water colors nearly dry, and without any mixture of body color; the silk will require no preparation. If oil colors are used on silk, they should be first squeezed out of the tubes upon common brown paper; this will absorb so much of the oil that the silk can be painted on directly without sizing. Designs may also be done in pen-and-ink with pleasing results. Prout's brown ink (which may be bought at almost any art-

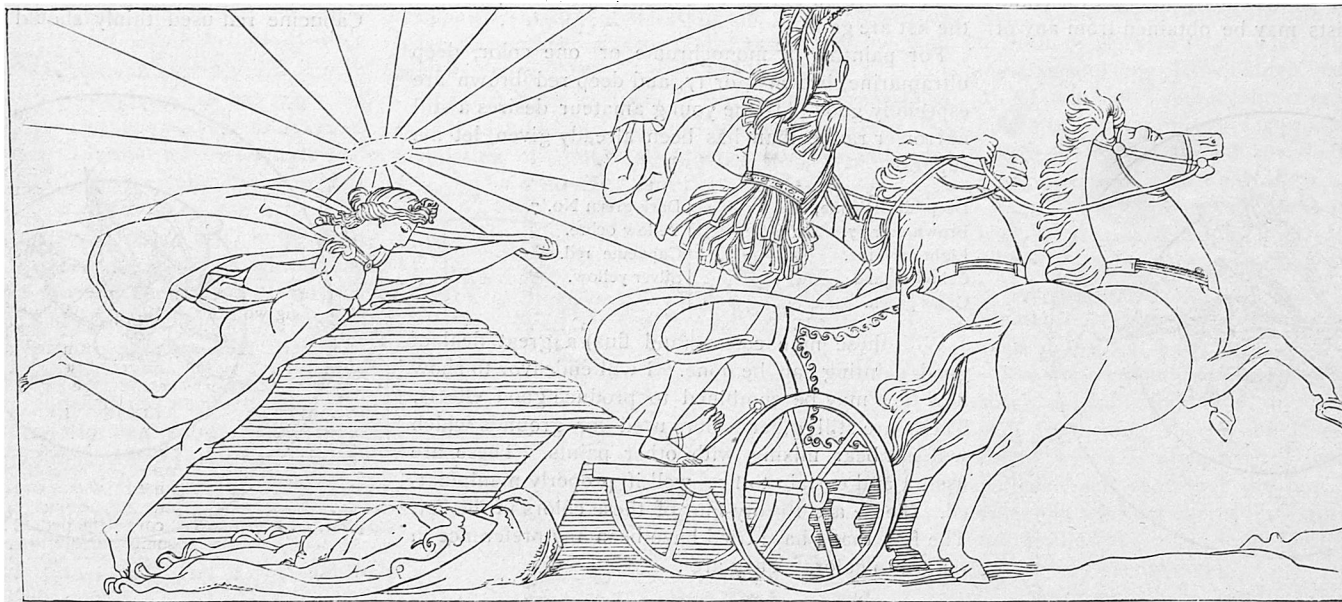
ists' material store for forty cents a bottle) and an ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used for this work. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum-water, and it should then be stretched to dry. The number of sticks for a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

### CONCERNING WOOD-CARVING.

SIR: I would like a little information about carving on wood. What tools are required, and which kind of wood is the best to work? M. STANFORD JACKSON, Idlewood, Pa.

For tools it is best to go at once to the headquarters of excellence, and get the Addis carving tools, of English make. They are more expensive than some seductively advertised "sets of six," but they are the only ones which will be perfectly satisfactory and equal to any artistic and mechanical emergency. With the following fourteen cutting tools, which have been carefully selected from the whole number, and, weighed in the balance of daily use have not been found wanting, all the work may be accomplished which the amateur wood-carver will be likely to attempt: One chisel, No.

1, half an inch wide; three bevel chisels, No. 2, one eighth, one fourth, and five eighths inches wide; eight gouges, one No. 3, three fourths of an inch wide; two No. 4, one eighth and one fourth inches; two No. 5, three sixteenths and three eighths inches; one No. 6, five eighths of an inch; one No. 7, one fourth of an inch; one No. 8, three sixteenths of an inch; a veiner, or lining tool, and a parting or V tool. The other tools needed are a mallet, a steel straight edge, a pair of compasses which can be firmly set in place, and a bevel which can be adjusted at any angle for laying off conventional designs. The last tool may be dispensed with, if necessary, as the work can be done with careful measuring with the compasses and straight edge. If one does not find a mallet in stock, get one turned, of hard wood, lignum vitæ is best, and do not let the turner give you a miniature croquet mallet, which you must always hold in a

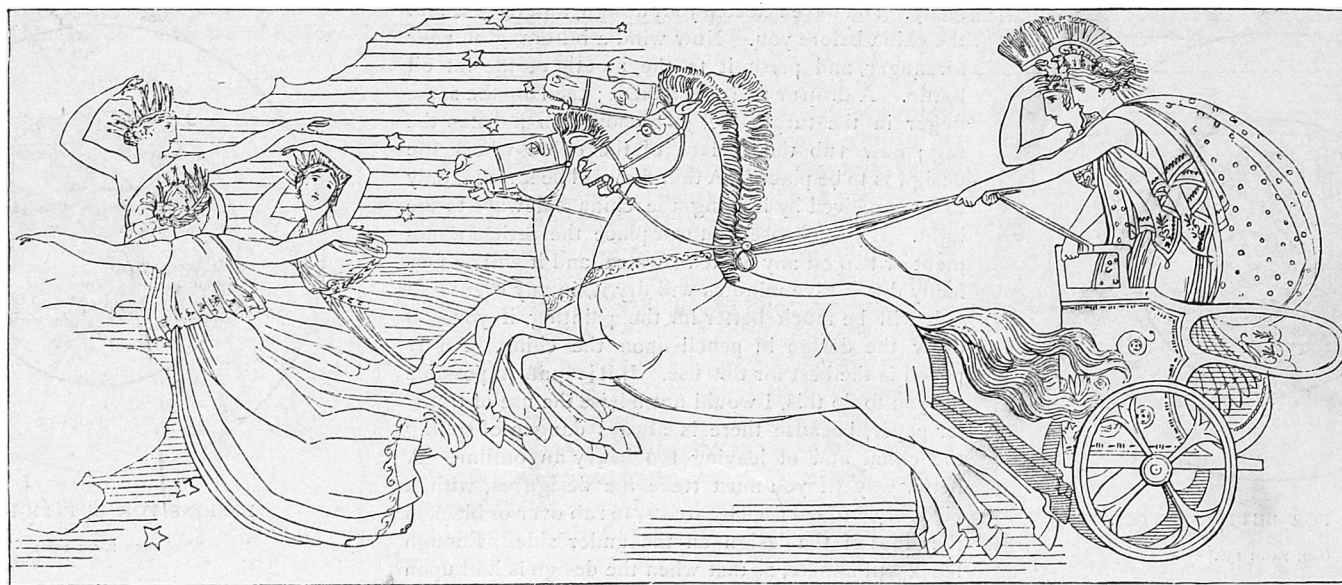


CLASSIC DESIGN FOR VASE DECORATION. BY JOHN FLAXMAN. PUBLISHED FOR P. U., BOSTON.

APOLLO PROTECTING THE CORSE OF HECTOR DRAWN BY ACHILLES. (SEE "RED POTTERY DECORATION," PAGE 137.)

done, and (3) how it should be done. Also (4) please state what is the best varnish to use? S., F. AND G., Toronto.

(1) Oil paintings are varnished for the purpose of reviving the colors, which generally sink into the canvas and lose their brilliancy. It is best to delay varnishing a picture as long as possible. A landscape especially usually loses by the operation, subtle atmospheric effects often being entirely destroyed by it. Skies for this reason are sometimes left untouched by the varnish which covers other parts of the picture. (2) No painting should be varnished for at least six months after it has been finished, and it is safest to let it remain unvarnished for a year. The pigments should be thoroughly set and hard. Some mediums used by artists dry much slower than others, and the same may be said of certain colors. Some artists use only linseed oil, which does not dry nearly so quickly as "siccatif," and among



CLASSIC DESIGN FOR VASE DECORATION. BY JOHN FLAXMAN. PUBLISHED FOR P. U., BOSTON.

JUNO AND MINERVA GOING TO AID THE GREEKS ARE WARNED BY IRIS OF JUPITER'S WRATH. (SEE "RED POTTERY DECORATION," PAGE 137.)

the colors, lake and bitumen especially are slow to dry. You can tell whether the picture is dry by touching it very lightly with the finger. If it is at all "tacky" it is not in a fit condition to varnish. (3) Before varnishing, the canvas may be cleaned with a raw potato. Cut a potato in half and apply the fresh portion, rubbing it gently over the surface of the picture by a series of circles. This will remove the exudations of the oils which rise to the surface, as well as the dirt collected. Be careful to remove the moisture left by the juice before varnishing. For this purpose use a sponge with clean cold water, and then wipe the surface of the picture with a little sweet or nut oil with a silk handkerchief until quite dry. (4) Winsor & Newton's "mastic varnish."

SIR: I have noticed that pictures by local artists